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the grammar, and with the remark that I should have preferred to see them supplanted by a fuller treatment of the descriptive grammar proper.

#### IV. EXERCISES.

I would make the general criticism that those exercises which directly illustrate the grammar are too brief or few in number, particularly those on the syntax, which adapt themselves but irregularly to the grammatical material. The pieces of connected prose I have found very useful, though I could wish there were more of them, and that the Spanish pieces might have served as models for the exercises following them. In exercise I, I especially regret the advice to "pronounce consonants . . . as in English."

#### V. VOCABULARY.

The vocabulary is nearly complete, but in a third issue, at least, it ought to be quite so.

#### VI. ERRATA AND MISPRINTS.

I subjoin a list of errata and misprints, which is, of course, not intended to be exhaustive.

P. 4, for *équis* read *equis*; p. 5, for *bu-eno*, *bue-no*; p. 9, for *hench(i)ó*, *hinch(i)ó*; p. 18, -*ote* is not always or often diminutive; p. 44, for *importe*, *importa*; p. 49, for *adelante de*, *además de*; p. 53, for *intencion*, *intención*; p. 54, for *que*, *qué*; p. 58, for *el autor*, *al autor*; p. 74, for *miéntrus*, *mientras*; p. 77, for *wagon*, *wagón*; p. 79, for *concluido*, *concluido*; p. 82, for *sealo*, *sea aquello* (?); p. 83, for *quitado*, *dejado*; for *Ese*, *Ése*; p. 93, for *ceñer*, *ceñir* or *ceñar*; p. 96, *mujeracha*, *mujerona*, transpose the meanings; for *piecito*, *piecillo* read *piececito*, *piececillo*; p. 100, sentence 15, the combinations *dándolesnos*, *dándomele* are impossible; sent. 25, for *si*, *sí*; p. 101, the indications in sent. 7 and 16, "with dat." and "f. dat." should be "pers. acc. with *á*;" *me alegre saberlo* should be either *me alegre saberlo* or *me alegre de saberlo*; p. 102, sent. 2, for 5, 6; *han*, 'they have,' add aux.; p. 103, 1, for 'more elegantly,' 'less elegantly'; p. 105, sent. 2 and 5, for *A*, *Á*; sent. 3, *este*, *éste*; sent. 7, *fecha*, *fecha*; p. 107, sent. 15, ref. to §25 a, is out of place; p. 109, for *algun*, *algún*; 'the first train,' omit 'first'; p. 110, for *immediatamente*, *inmediatamente*; p. 113, for *lar-*

*gísimo*, *larguísimo*; for *en que*, *que en*; p. 115, *podía*, *podía*; for *immóvil*, *inmóvil*; p. 17, for *Franciso*, *Francisco*; for *esponia*, *exponia*; fut. §147, out of place; p. 119, sent. 6, for *había yo andado*, *había andado yo*; sent. 11, for *sería*, *estaría*; for *esclamó*, *exclamó*; p. 121, sent. 8, for *como*, *cómo*; p. 123, sent. 13, for *que*, *más que*; for *algun*, *algún*; for *Chino*, *chino*; p. 124, for *balcon*, *balcón*; for *se reproduce*, *se reproducen*; sent. 5, absol. superl. adj. in -*ísimo* for 'most learnedly' should be adv.; p. 125, for *donde*, *dónde*; p. 126, the (*de*), transpose; p. 142 (vocab.) for *crisis*, *crisis*; for *costumbre*, m., *cost.*, f.; p. 143, omitted: 'to equal,' *igualar*; p. 145, omitted: 'loss,' *pérdida*, f.; p. 149, for *mode*, *modo*.

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#### ITALIAN LITERATURE.

*Vita di Benvenuto Cellini*: Testo Critico con Introduzione e Note Storiche per cura di ORAZIO BACCI. In Firenze: G. C. Sansoni, Editore, 1901.

WITH the exception of Dante there exists, I believe, no document of greater importance to the study of Italian, and in particular, of the Tuscan dialect, than the autobiography of Benvenuto Cellini. Despite certain pretensions to an ancient and lofty origin, Benvenuto was a man of the people and wrote the people's tongue. As he tells the story of his life the words roll out eloquently, and often with the greatest confusion. If such a figure be permissible, many of Cellini's sentences lack arms, while others have but one leg, and some no head. In a word he writes as he thinks, naturally, with none of the dryness so often found in writers who hold grammar in scholastic awe. The *Vita* of Cellini is a primary record of his mind, and, therefore, a document of the highest value to students of language as a psychic sign. It is, furthermore, a mine of Tuscan, through which run streaks of other ore; for Benvenuto had an appropriative mind and began to travel when still a child. We possess, however, no more voluminous, no purer record of the language of Florence as it was spoken in the sixteenth century. Not

only had Benvenuto an immense vocabulary, but he inflected his verbs and varied the other parts of speech with all the profusion of a plebeian to whom *aspettavi* and *aspettavate*, *dentro* and *drento*, *filosafu* and *filosofo*, *stietto* and *schietto*, are pretty much the same.

Notwithstanding the manifold value of Cellini's Life, no good edition of it has existed until this year. We have to thank Signor Orazio Bacci for editing the book in an adequate, I might say conclusive, way. The laborious years which this distinguished scholar required and gave to his task, will not fail to find a reward in the appreciation of all who study Italian literature.

This edition of Cellini is the work of a trained philologist, and has furthermore the merit of being well printed—a rare and gratifying quality in the books of modern Italy; for the land of Aldo Manuzio in this respect lags usually far behind England, the United States and France, in which countries no classic is likely to remain long in shoddy dress. It is a pity that the only good accessible edition of Italy's greatest poet should have had to be printed in England. That the Life of Benvenuto Cellini, after a duration of three hundred and fifty years, may be read at last in an edition at once so scholarly and so pleasing to the eye, is due in the first place to the instigation of Signor Giosuè Carducci. The credit, however, for carrying out the work with such success belongs to Signor Orazio Bacci, and his edition will be appreciated by all the friends of Benvenuto Cellini.

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#### SPANISH LITERATURE.

*Juan Ruiz, Arcipreste de Hita, Libro de buen amor.* Texte du xiv<sup>e</sup> siècle publié pour la première fois avec les leçons des trois manuscrits connus, par JEAN DUCAMIN. Bibliothèque Méridionale, 1<sup>re</sup> Série, Tome vi. Toulouse: 1901. 8vo, lvi+344 pp.

THE poems of Juan Ruiz, Arcipreste de Hita, were first made accessible to the public in the year 1790 when Tomás Sánchez published them in the fourth and last volume of his *Colección de poesías castellanas anteriores al*

*siglo xv.*<sup>1</sup> This early edition was based on the three extant manuscripts of Juan Ruiz's work, but, as may be judged from the date, the editor did not produce a text suitable for modern critical investigations in regard to language and versification. Furthermore, Sánchez himself tells us that he has

"suprimido una poesía entera y varios pasajes, no los ménos festivos é ingeniosos por no ofender á los que lean estas composiciones, olvidados del fin con que se publican."

In 1863, Amador de los Rios published in his *Historia crítica de la literatura española* the greater portion of those passages which Sánchez had suppressed. Unfortunately, Rios consulted only two of the early manuscripts and it is even possible that he saw only later copies of the original documents.<sup>2</sup> Thus we are not surprised to find that he failed to discover all the missing passages, and that his text, as published, is by no means free of linguistic errors. In the following year Florencio Janer reprinted Sánchez's text, emending it in the light of but one early manuscript and two later copies of another. Janer also attempted to publish the stanzas not included in the earlier edition, and it seems that he was not familiar with Rios' work on the same subject.

Prof. Jean Ducamin, realizing that the previous editions could not serve as a proper foundation for linguistic study, has prepared a book the aim of which may be set forth in the editor's own words:

Nous avons cru que l'œuvre de l'Arciprêtre était assez importante pour mériter une édition paléographique et une édition critique, et c'est la première que nous offrons aux hispanisants, . . . Les textes de Sánchez et de Janer peuvent, à la rigueur, fournir une base suffisante à une étude littéraire de l'Arciprêtre, mais ils ne sauraient servir aux grammairiens ou aux métriciens pour leurs travaux précis et minutieux. C'est surtout en pensant à eux que nous avons fait notre édition. Nous avons voulu qu'elle pût, autant que possible, leur tenir lieu des manuscrits.

Former editors designated the Arcipreste's work *Poesías* or *Libro de cantares*; Ducamin prefers *Libro de buen amor* which was the title used by the author himself in several instances, adopted by Baist,<sup>3</sup> and discussed at

<sup>1</sup> Reprinted by Ochoa, Paris, 1842.

<sup>2</sup> Cf. Ducamin, p. xlii.

<sup>3</sup> *Grundriss der Rom. Phil.*, ii, 2, 405.